

## Part 5 - Making it up

Reetae chose to address the issue of “making it up as you go along” and brings up the distinction between “know where you are going” and “knew where you were going” and points out that they might’ve known what they were going to do in season 5 before it started, but not how season 5 would be in season 1, 2, 3 or 4.

I don’t want to repeat myself too often. The way they plan the show is different from what Reetae thinks, and I’ve addressed the way they plan it in earlier parts. I will also address the way they plan and write the show later in this chapter.

Reetae says that *Lost*’s decline in quality happened in or around season 4. That’s his opinion, but the problem is that he often points the viewpoints and reactions from the fans (like sentences beginning with “the fans felt ...”) to back up his opinion. He never provides any sources for this. I’ve covered in earlier parts that neither critics or fans can agree on when the show declined in quality, because for a show with 120 hours that also played with many different genres, you’ll get many different opinions. Reetae lists up three statements that he says fans said. They were: “oh god, they went back in time”, “oh god, they moved the island” and “oh god, they went back to the island”, while not providing sources for any of these claims. The only thing we’ve seen so far in his video series is the chart of US ratings that he provided in Reetae Reviews *Lost* Part 1. The biggest drop in US audience happened after the mini season in season 3. Damon Lindelof said that this was the pivotal point in the fans disagreement and called this period for “the occupy Wall Street for *Lost*”.<sup>1</sup> There were criticism towards the time travel and also critical acclaim. The first time *Lost* went back in time was in *Flashes Before Your Eyes*, which got positive feedback from both fans and critics. This episode was nominated for Best achievement in Episodic Drama during the Writer’s Guild Awards.<sup>2</sup> And the next time they had a time-travel episode got even better acclaim from fans and critics, which I’ve already covered earlier, namely *The Constant*. The criticism towards them going back in time wasn’t necessarily towards time travel (which the audience and critics loved in those two previous episode), but mostly due to the rules that were hard to grasp.<sup>3</sup> And like you’ll see in the various “Didn’t love it”-threads on The Fuselage, the criticism towards the island jumping through time varied. Some felt “lost” on the story, some didn’t like that “whatever happened happened”, some preferred the mind-jumping we saw earlier and so on. There were many different opinions on the matter.

Reetae says he was a hardcore fan of *Lost* and that is fine, but that doesn’t make his analysis well-researched. As I’ve proven up until this point, there’s a poorly done job at it. Reetae claims that the fans of *Lost* watched it with the irrational mind thinking that every mystery and inconsistency would get covered. How does he know how every mind of everyone watching *Lost* was? A huge number of viewers were only watching to see if Kate chooses Jack or Sawyer. *Lost*-forums even had their own sub-forums for “shippers”.<sup>4</sup> People voiced their opinions that they didn’t like an episode because “Sawyer wasn’t in it”. *Lost* combined so many genres and was aired in 64

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<sup>1</sup> <https://www.youtube.com/watch?v=XYC8Apc62gw>

<sup>2</sup> [https://web.archive.org/web/20071219203806/http://www.wga.org/subpage\\_newsevents.aspx?id=2653](https://web.archive.org/web/20071219203806/http://www.wga.org/subpage_newsevents.aspx?id=2653)

<sup>3</sup> <http://thefuselage.com/showthread.php?t=105489>

<sup>4</sup> <http://thefuselage.com/forumdisplay.php?s=&f=93&page=1&pp=20&sort=lastpost&order=desc&daysprune=-1>

countries<sup>5</sup> and illegally downloaded in even more. *Lost* had an enormous gallery of characters which limits the viewers into favoring one out of 4-5 characters. Even the difference between the hardcore mythology-fans and the YouTube-series of The Normies that watch *Lost* is very different, where Nikki (one of the people watching the show) thinks Hurley is the favorite character.<sup>6</sup> Another reaction-series involving Jimmy Macram had a different set of favourite characters with Locke and Ben at the top.<sup>7</sup> Norwegian *Lost*-viewers were more interested in The Hanso Foundation than many others.<sup>8</sup> Even the largest newspaper in Norway covered The Lost Experience as well.<sup>9</sup> It's simple. People are different.

Reetae suggest that the audience watched the show to “see where they were going”, because that's what the showrunners told them. The fans that listen to the podcast or read interviews from Darlton make up a fraction of the audience. It would've been different if the showrunners were narrators of the show or included during it, like some sort of a docu-fiction. But they weren't and it doesn't mean that there is a correlation between “know where the story is going” and “answer every single inconsistency”.

***“Fans were holding off any sweeping criticism until the show was over”***

Not true as evident by the mini-season and that forums even had threads specifically for fans to rant about every bit of thing they didn't like about the show all the way from season 1.

Reetae compliments the show in season 5 for moving at a rapid pace, being “all plot” and devoid of backstories. You can still have magnificent films and episodes that aren't focused on getting the plot going. Many writers struggle between telling a plot-driven or a character-driven story. The episode *White Rabbit* isn't exactly an exciting plot-driven episode (although it needs to create a little tension for the commercial breaks, as seen with the cliff scene that ends one of the acts), but on the surface is a very superficial episode about a character seeing hallucinations and the camp looking for water. However, beneath the surface it is a character study, driven by Jack, with contrasting events in the backstory and on The Island. Even when the plot had halted you have a long and deep conversation between Jack and Locke. This picture (5.1) that Lost-fan and author Pearson Moore made about the dialogue structure in this scene that makes this brilliant television, while not even progressing the action in the episode at all.

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<sup>5</sup> <http://lostpedia.wikia.com/wiki/Belgium>

<sup>6</sup> <https://www.youtube.com/watch?v=hIBw5UzzhN8&>

<sup>7</sup> <https://www.youtube.com/watch?v=TrN9Dm69J3k&list=PLVHPYVclpYZNOHAXMDevPZz4Io5xxZpQn>

<sup>8</sup> <https://www.fremover.no/kulturliv/mystisk-narvik-reklame/s/1-55-1773752>

<sup>9</sup> <https://www.vg.no/forbruker/teknologi/i/GpKnV/lost-mysterium-ender-i-norge>

## Chiasm in Lost 1.05, Act 4, Scene 5

Analysis by Pearson Moore, June 2010

A	45.01 to 45.07	Water and Leadership. Jack says he's not a leader.
B	45.08	Locke changes the subject: Why are you here, Jack?
C	45.08 to 45.10	Jack says he's crazy. Locke says Jack is not crazy.
D	45.13 to 45.14	Jack chases the White Rabbit.
E	45.13 to 45.15	It's Wonderland--the chase has no reason,
F	45.17	The Rabbit is not real.
G	45.19 to 45.21	Jack says the Rabbit is an hallucination.
H	45.22a	The Island is not magic, it is real.
I	The Chiastic Centre	→ <b>45.22b This Island is different. Special.</b>
H'	45.22c	The Island is not scary, but real (we all feel it).
G'	45.22d	Locke says the Rabbit is probably an hallucination.
F'	45.22e	What if the Rabbit is real?
E'	45.22e	It's the Island--it has reason, the chase has a reason.
D'	45.22e	Locke says Jack's chasing the Rabbit.
C'	45.23 to 45.25	Jack says the Rabbit is impossible. Locke says it is not impossible.
B'	45.26	Locke changes the subject: The Island is beautiful.
A'	45.27 to 45.32	Water and Leadership. Locke says Jack's not (yet) a leader.

5.1: Analysis of dialogue

A faster pace doesn't constitute better quality. If it were, *2001: A Space Odyssey* would never be considered one of the best and most influential films of all time.<sup>10</sup>

Reetae says that the show finally didn't have backstories, but the show was a character-show. The words "character first" was the first thing written on the writers' whiteboard (series format, p. 7). That's why every episode (with a few exceptions) were centered around one (or more) characters. The episodes in the first half of season 5 were disjointed in time which was refreshing to see in a network television, something I agree with Reetae on. But the show's core were about the characters.

### **Desmond's journey is meaningless**

Reetae criticizes the investigation Desmond goes through in the first episodes of season 5 as meaningless, because Eloise Hawking were already on the case of getting the Oceanic 6 back to The Island. Saying that you could remove every single Desmond-scene and it wouldn't affect the plot. A plot is a sequence of events that have a causal relation to each other. Desmond here has a causal relation to Ben, because Ben can now fulfill his mission to kill Penelope, seeing as Desmond has now gotten away from hiding and exposed both him and his wife. But like I said, if the show was just a sequence of events that happened after each other with no exploration of character, then it wouldn't have been the same show. This journey is an exploration of character because we learn that Desmond is miraculously special and we learn a little bit of Daniel Faraday's backstory, which comes into play later this season. It further illustrates Widmore's concern that Ben will be there to kill his daughter,

<sup>10</sup> <https://www.nytimes.com/2018/05/10/science/2001-a-space-odyssey-kubrick.html>

which might be the first time Desmond has sensed a little fear in Widmore's eyes. If he hadn't had this journey to Los Angeles, people would be very confused and frustrated in why Penelope and Widmore suddenly are in Los Angeles so that Ben could conveniently fulfill his task of killing Penelope. It was also important for Desmond's character to revisit that moment in *Flashes before your Eyes*, the episode that introduced time travel as something integral to the show. When he comes to Los Angeles he realizes that Faraday's mother is the same person as the woman in the ring shop that told him that pushing the button was the one truly great thing he would accomplish. And it confirms that she knows a little bit more about his future, since she says that The Island isn't done with him. His refusal to listen to that (or to go back to The Island with the rest) is a lead-up to season 6. Since Desmond didn't leave with Ajira 316, Widmore had to take him instead. It still makes him mad, but it also provides a great contrast when he suddenly wants to cooperate with Widmore after seeing the afterlife.

Reetae compliments the way DHARMA is portrayed in this season, rather than the mysterious group we knew them of in season 2. His point here is more or less the same as he brought to the table in his criticism towards the depiction of The Others in season 3. This is yet another situation of the audience learning more about them. This is also another part of their time on The Island that we learned about. We've seen the stations where they conducted the experiments, but now we see how they lived on a daily basis. It's not because they changed course with the portrayal of DHARMA. In fact, we got a little taste of this in *The Man Behind the Curtain* two seasons earlier.

***Why did the time-travellers stay with DHARMA even though they knew they would get wiped out?***



5.2: LaFleur and Juliet in the infirmary

The time-travellers are standing on an island that has the ability to time travel. They answer this question later in the very same seasons. Whatever they are going back to (off The Island) doesn't exist yet. Why wouldn't they stay on The Island that literally can move through time in the hopes that it gets back to the present? Even though they create a great life on The Island, they still don't belong there and cling to the belief that some day John Locke and/or the rest will return. If they went back to the real world and The Island "fixed itself" and went back to the present, they would be stuck in the 70's forever. The time-travellers knew they had many years before the Purge would happen anyway, so that's not really a big problem. The DHARMA Initiative hadn't even constructed all stations yet. The Purge was many years later.

Reetae is skeptic to them searching the grids of The Island and they aren't done searching The Island yet. Reetae uses one quote by Juliet ("There's a DHARMA station 15 minutes from here") to prove it. I mentioned earlier that there's a lot of discrepancies. Rousseau's maps say The Island is 45 km wide and 60 km from north to south. That's on the widest points on the map. That's just a little smaller than the island of Oahu. We don't know if they have searched all grids of The Island yet, but that wouldn't matter. If they had searched all grids, then they would start from grid 1 and try again. Sawyer says so in the very same scene that they do it as long as it takes. Another factor is that this is not a normal island (which we've known for several seasons now), yet Reetae still questions on how it can be to search the island, because it's "just an island". There are places that certain people can't see or get to. We had this situation with the cabin in season 4. Locke had to go to Horace's dead body to find it again because he couldn't find it when they were trekking towards the barracks. It appeared in front of Hurley twice. In season 6 Jack asks how they hadn't found the lighthouse and Hurley answered "Guess we weren't lookin' for it". The lighthouse wasn't even taken over by The DHARMA Initiative. Nobody had encountered it. The Man in Black was in a worse spot than James' group searching for their friends. MIB said: *"I spent 30 years searching for that place you brought me as a child--that...waterfall with that beautiful light. I've walked this island from end to end, not once coming close to finding it."*

### **What are Miles' motivations for staying? He was only there for the money.**

Yes, originally he was there for the money, which Reetae emphasizes with the clip from *Some like it Hot* where Naomi says that Widmore will pay Miles 1.6 million for the mission. In the very same episode we get a scene with Miles and Jacob's bodyguards. Bram planted the idea:

*"But if you come with us--all those things you've spent your life trying to find out? You'll know. You'll know who you are, Miles--why it is you have a gift, and most of all, you'll know about your father."*

He was there for the money, but he was curious about his past. He asked his mother about this on her deathbed. Then he found her on his third day in the 70's. He says that he doesn't want anything to do with his father, but we later learn that deep down he wants to. By staying on the island, Miles had the most unique opportunity (due to time travel) to learn the truth that his father did love his family and only wanted his wife and son to evacuate the island in order to protect them from The Incident. Including the above reasons about the world not being the same outside The Island, then those are the reasons why he stayed. It's not subtle at all.

# Time travel

*“Things are suddenly put in the show that don’t at all mesh with that we’ve previously seen in previous seasons, like time travel” (Reetae)*

Reetae says that “time travel was never supposed to be part of *Lost*”. He used, once again, an interview from 2005 to back up his opinion. And to repeat myself again, that’s what the show was in 2005. Damon said that the show (in 2005) had “no spaceships. There isn’t any time travel”. The show wasn’t a six-year-long journey at that point. The network didn’t like sci-fi in the show, so they stay stayed out of it, but they manage to weave it into the show slowly instead. By the time we got to season 3, episode 8, the show officially had time travel in it. The network changed their mind. The Orchid was introduced after the season 3-finale on Comic-Con. Time travel wasn’t thrown into the mix in season 5 as Reetae says it. The Island moving back in time with The Orchid is even foreshadowed in The Orchid’s orientation film that suddenly starts rewinding (5.3).



5.3: The Orchid orientation film rewinding

Reetae says that there are dumb things that don’t even make sense that are thrown into the show, but as I’ve proved in my previous parts, Reetae hasn’t paid attention to the show, so when he says: “the only way to accept them is to turn off your brain”, seems to be the way he’s seen it.

***“How did Jin get back to the Island? Not only did he magically survive the C4-explosion from the freighter, but the blast had to propel him in the direction of The Island’s 305 bearing and it had to have launched him past the helicopter which was flying back towards The Island and was not within the island’s radius, hence the helicopter didn’t go back in time with them. Also, did I mention that Jin survived the bomb going off in the middle of his face. “Whatever, turn of your brain!”***

I’ll address the last part first. He didn’t survive the explosion face-to-face. A character that survived an explosion face-to-face was Harry in *Home Alone 2: Lost in New York*, where one of Kevin’s traps lights Harry’s head. He puts his head in the toilet (which is filled with kerosene) and blows up the entire first floor up. He survives with

some burns on his scalp. The audience didn't leave the theatres or turn off the movie from this moment. It's a Christmas classic! You suspend your disbelief in a movie like this, like people surviving the plane crash with just some bruises. In *Lost*, Michael was the only one in the bomb room. The scene is as follows: Jin runs to the edge of the helicopter landing dock, we cut to Michael who is blowing the last ounces of his tank (and sees Christian) and then it cuts to the explosion. The visual effect shot of the freighter doesn't include Jin on the ship (but I won't hold that as concrete evidence, since the CGI on the show has sometimes been erroneous). The most popular theory about the explosion (after the season 4-finale) was that he jumped out of into the water as seen on different fan-forums like Sledgeweb's *Lost ... Stuff*<sup>11</sup> or that the blast must have thrown him off into the water. Fans didn't think Jin was dead. They had already killed off one of the season 1 main cast in the finale (Michael) and Jin *had* to have survived the blast. The polls at The Fuselage also showed that the fans didn't believe Jin to be dead.<sup>12</sup> When he returned in *The Little Prince* there was an additional poll about this with the title "Be honest, did you know Jin was still alive before tonight's episode?" where only 1.75% answered that they thought he was dead for sure.<sup>13</sup> The "survived the explosion"-trope is also very common in film and television where a shock wave can throw out a character (and then cut to a shot later where this character gets up from the rubble).

As for the radius, I can agree that this might have caused more problems than it should've. However, Jin didn't need to float in on a specific bearing, because the freighter was inside the radius. He would've floated within The Island, just like Desmond was sailing in circles in season 2. But the helicopter didn't move with The Island, so that creates a couple of situations.

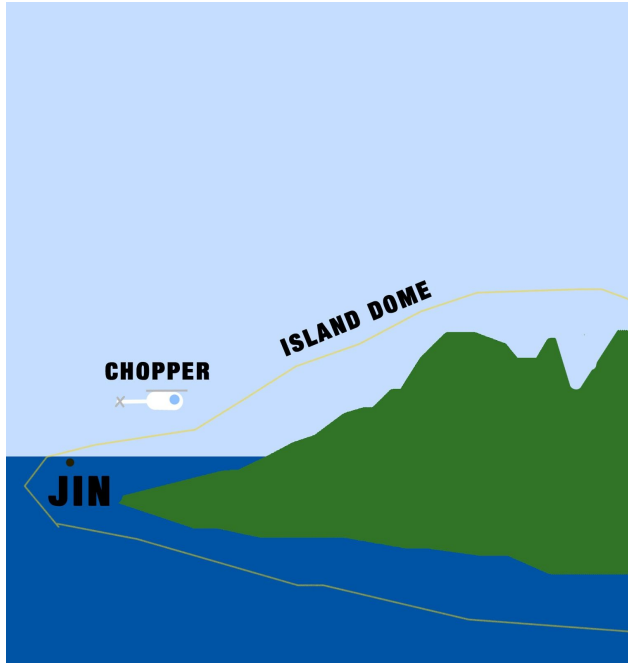
A) The helicopter was right outside the radius and just missed it (picture 5.4) because the radius stretches out further on "ground level". This is after all The Island that has moved, not the air and clouds above it.

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<sup>11</sup> <http://lost.cubit.net/forum/index.php?topic=8090.30>

<sup>12</sup> <http://thefuselage.com/poll.php?do=showresults&pollid=1387>

<sup>13</sup> <http://thefuselage.com/showthread.php?t=107044>



5.4: Illustration of The Island's dome.

B) The Island moves everything that is “physically” on The Island. We know that an island is just the tip of a larger landmass. We’ve seen it in season 3 when the outrigger followed the cable on the beach and took Charlie and Desmond to The Looking Glass. The station was standing on pillars on the ground floor underneath the ocean. Since Jin was physically with the surrounding water, he was “in contact” with The Island and the chopper was not. Had the chopper landed in the water before the move, The Island would’ve taken them along the ride.

C) The Island couldn’t include them, because the people on the chopper were never in the time skips. This is a product of “whatever happened happened”, but also due to something we experience later in season 5. Some people ended up on The Island in the 70’s and some didn’t. The Island chose not to include them, because they were never supposed to be there and it would create a paradox with things that had already happened. It was only Sawyer, Juliet, Locke, Daniel, Charlotte and Miles that ended up with The Others in 1954. This event had already happened and it happened without Lapidus, Jack, Kate, Desmond, Sayid, Hurley, Sun or Aaron.

I can understand why this explanation is flimsy and stretches the suspension of disbelief a lot, but I wanted to make sure that this is something that the fans figured out and accepted.

### ***How did Sun know that Ben was responsible for Jin’s “not-death”?***

This is a good question, because only Locke knew that Ben killed Keamy and he didn’t visit Sun to tell her that. What Sun knew is that the mercenaries came to The Island for Ben. He is the reason why they came there to begin with and the whole mess that was caused with the freighter mercenaries trying to get him. She blames two people for his death: Mr. Paik and Ben. There is also a possibility that she is using Widmore to get to Ben and will later revenge herself on Widmore after she’s done with Ben. I can understand how this storyline is a little bit



flimsy and I have some qualms with Sun's character arc myself. There might be some dynamics here that was hard to do. Things might not have worked out when writing.

### ***Why don't The Others travel in time with everyone else?***

The simplest answer is most likely the correct one. They didn't. It wasn't just The Others. Claire didn't time travel either. And the same thing with the tailsection-survivors that are with The Others now (Cindy, Zach, Emma and the rest). It's in the same realm as why some ended up in 1977 and some in 2007. They just did. It would work much better dramatically because John Locke told Jack that some very bad things happened after they left. Had The Others been there, we would have knowledge (Richard) and a lot of resources, but those people disappeared. The writers had already planned them meeting Richard Alpert in the past, and it wouldn't have worked if Richard was along for the ride. The show became much more isolated when they removed their beach camp and the next day mowed down every single background survivor on the show. And if that wasn't enough, you had our character suffering from nosebleeds. Dramatically, they needed to be a short group in the end and they only decided to separate Rose and Bernard, so this small group of Jin, Daniel, Charlotte, Miles, Juliet, Sawyer and Locke would do everything they could to stop this madness. The drama wouldn't be as tense without everyone disappearing as flies. The same thing could be said for *Avengers: Infinity War* and the mid-credit scene for *Ant-Man & The Wasp*, raising the stakes when they've lost many of the characters. How can they defeat the antagonist now?

However, contrary to what Reetae said, this didn't make fans turn off their brains. Fans created elaborate explanations on various forums like Lostpedia<sup>14</sup>, The Fuselage<sup>15</sup> or social networking sites<sup>16</sup> that felt correct to them in terms of explaining this event. It could be what I said earlier or the Light that is responsible for the time travel is in the Temple pool. Everyone that had been in the Temple (or more precisely in the pool) wouldn't be part of the time skips. Claire was also at The Temple, which we learned in season 6. Juliet was marked and as far as we know, never visited The Temple. This is also an explanation.

### ***Why is time travel different here than it was in previous seasons? Why didn't the time-travellers relive past events?***

What we saw in earlier seasons was time travel in consciousness. This was due to high dosage of electromagnetism or the proximity of The Island. We saw it happen with Desmond, Theresa and Minkowski, and Daniel Faraday was also on the brink of being the same victim until he was cured by The Island. What we see here is another level: Physical time travel. Reetae criticized the show for not being consistent with these two. I don't understand why we can't have both. In the Harry Potter-series there was a different feeling and effect when they teleported via floo powder, Apparition or with a portkey, but it was still under the same branch: Teleportation. In season 5 it is The Island itself that is jumping through time, re-living its own history and its own past events. Instead of the characters phasing out of the present and the past through "wooshing"-sound effects it is The Island's point-of-view. We've just taken it a step further.

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<sup>14</sup> <https://forum.lostpedia.com/showthread.php/23947-Why-didn-t-Richard-and-the-Others-time-travel-with-the-island>

<sup>15</sup> <http://thefuselage.com/showthread.php?t=105513>

<sup>16</sup> [https://www.reddit.com/r/lost/comments/3zdbpn/time\\_jumping\\_s5/](https://www.reddit.com/r/lost/comments/3zdbpn/time_jumping_s5/)

### ***Who is trying to kill Sayid and Hurley?***



5.5

The show made it abundantly clear that they weren't there to kill them. They are using tranquilizer guns. Eloise Hawking knows that they all need to return to The Island and so do Jacob's bodyguards (Ilana's group). They had already appeared on The Island in 1977, so these chain of events had to happen. Even if they were forced back. This wasn't even subtle on the show.

### ***It's a mystery who they are and who they work for***

It's a mystery who they are, because that is what the fans created out of this. This isn't anything new and fans did it all the time. The fans made a big deal out of the twins that were on the boat in the season 1-finale<sup>17</sup> especially after Josh Holloway commented on it during an interview in 2005:

*Sharp-eyed viewers may have noticed something about the people on the boat, but if not, Holloway says, "There were twins, which I don't know if you could tell. They were identical twins, which was really spooky. There again, that wasn't emphasized."<sup>18</sup>*

This didn't stop the fans. In the end, it was only M.C. Gainey's character that was important in this scene. It's very common for henchmen to be these spooky, anonymous people. This isn't something thrown at us for the first time in season 5. Do we really need a backstory for Tony, the guy who fired a dart at Sayid? The reason why they are in the show is stated several times through season 5. There are forces at play that wants our characters to be brought back to The Island. There are three groups that are doing this. Ben, Charles Widmore and Jacob's bodyguards. They all want the same thing. Hurley seemed to be tricky, but this was the only character Jacob personally intervened to get back to The Island. Make a mental note here that Jacob didn't visit Walt to get him back.

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<sup>17</sup> <http://thefuselage.com/showthread.php?t=14961>

<sup>18</sup> O'Hare, Kate. "Holloway Muses on 'Lost' Finale" (2005). June 02 By Kate O'Hare

<https://www.disboards.com/threads/lost-discuss-the-current-episodes-season-premiere-wednesday.649801/page-133>

**“It was heavily inferred that Charles Widmore was behind her (Nadia’s) death, but why would Widmore want her dead? How in God’s name would her death accomplish anything? And that goes for the other people who made it of The Island too?”**

This is a good question. We don’t know if Ishmael Bakir, the man who ran over Nadia, was a Widmore employee, but we believe it since Ben told Sayid about this. And Bakir seemed to know the name Benjamin Linus when confronted by it in *The Shape of Things to Come*. What we don’t know is if Widmore himself ordered the attack, because like Reetae said, why would Charles Widmore be interested in this? (Other than the fact that he is a scumbag and has no problem killing everything that can be a threat). For all we know this was something personal between fellow Iraqi Ishmael Bakir and Nadia. He did go back to Iraq after driving over her in Los Angeles to attend the funeral, something I find odd if he was a secret assassin that did his job and fled. Nadia has also a troublesome history. She is an escaped fugitive that has been travelling a lot after she got over the border from Iraq. Even the C.I.A. had been keeping tabs on her. She was mugged just a few blocks from Widmore’s office in 1996, which is an interesting coincidence tying these events. Maybe she met Bakir there, when he had acquired a job in the Widmore corporation? She was also marked as a traitor for her country and questioned about the bombing in the Iraqi city of Najaf. For all we know Bakir could’ve had relatives there that are dead because of her. Or that he was avenging Omar, the man that Sayid told the Republican Guard that Nadia killed before she shot Sayid in the leg? Or maybe he was just her hot-tempered boyfriend that she left after Sayid returned from the dead as a member of the Oceanic 6?

For some, the ideas like this sparks an interest and what made the show enjoyable for fans, as evident by the sheer size of the fan community, something Reetae also complimented and used the bonus feature of season 2 to show it. Other viewers needed more concrete connections. The point with this scene was to get Sayid emotionally manipulated into working for Ben.

Reetae goes a little bit more into Widmore’s goals and questions the scenes in *The Life and Death of Jeremy Bentham* about wanting to remove Ben so that John could lead The Others. He also questions why Widmore helped him get back to The Island, when that situation helped causing the war (MIB using Locke’s body). I’ll start with the last part. Widmore certainly didn’t know MIB’s plan. That is not a flaw in the show. The first part of Reetae’s questions about Widmore’s motivations is irrelevant. Widmore is telling Locke what he wants to hear, to motivate him to round up the Oceanic 6 to return. His goal was always the one he stated in *The Shape of Things to Come*: “That Island’s mine, Benjamin. It always was. It will be again”.

***“How did Locke survive this fall?” (referring to the fall down the well in This Place is Death). The well is much shorter than what was established in There’s No Place Like Home, when Ben said that this station is deep.***

People survive falls all the time. We never got a final confirmation on how deep the station was, but the season 4-finale seems to hint that it wasn’t as deep as Ben said it because Keamy’s dead man’s trigger could still send signals to the freighter. In the end, it’s a shortcut when writing. In the season 4-finale we get an impatient Locke and a cryptic Ben. But in *This Place is Death*, the shaft was shorter because that was more practical with James telling Locke to hold on, while still looking at him. I am curious why Reetae mention such a minor thing when there’s a lot of moments like this earlier in the show. The hatch was discovered in a rocky river, but changed location to He’eia Kea two episodes later. The hatch was also much wider in season 2 because it was more

practical seeing as they needed to fit a camera and an actor lowering down in the shaft. The door to The Swan changed or the armory got wider and wider. These things happen in television just like the column in the *Friends* apartment was removed because it was impractical on set (in the way for the boom mic for instance)<sup>19</sup>, the view from the kitchen window changed and even the apartment number changed. It gives out the impression that he is more interested in picking apart this season more than the earlier ones, which gives out an unbalanced analysis.

***“How did Charlotte know about this well?”***

Reetae criticizes how Charlotte could remember that as a kid. Charlotte has been searching for The Island all her life. She went to Tunisia and smiled when she saw The Hydra-logo on the polar bear skeleton. It's very clear that she has studied the DHARMA Initiative, just like Daniel has. The DHARMA Initiative built The Orchid right next to the well, something that Charlotte learned. In a deleted scene from season 4 we also learn that there is a well in Tunisia right near the exit. Whether or not if this was to play with the connection with The Island, that Charlotte explored it as well, we don't know. My personal theory is that she put two and two together in the season 4-finale, when Daniel tells her about the Orchid. She has information on the history of The Island and the well (which fits her character) and Daniel has information about the station's experiments with time travel (which fits his character).

***“She's able to associate it with The Orchid station which as of 1974 didn't even exist”***

They end up in 1974 *after* Locke turned the wheel. When the timeflash happened (and the dilapidated Orchid greenhouse disappeared) they time-travelled to another point in time. The timeline they are in (where they find the well) could be anytime after it was built. The well was just filled in with soil and rocks when they ended up in 1974. In the pictures below (5.6) I've made it more clear. The first time flash is probably in the 2000s. The greenhouse is looking even more run down and overgrown from the last time we saw it (this is als a CGI backdrop). There is a possibility that the 13th time flash is also after 1867 since they didn't spot the statue, but they were also very busy trying to get down so they might not have noticed it. I would still put it as highly likely that they wound up after 1867.

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<sup>19</sup> <http://www.friends-tv.org/faq.html>



5.6: The chronology of the 12th, 13th, 14th and 15th time flash.

***“Hurley talks to dead people? How? There is no how! He just does and you are just supposed to go with it!”***

Cole (Haley Joel Osment) sees dead people!?! How? There is no how! He just does and you are supposed to go with it. At least *Lost* had a longer runtime than the critically acclaimed *The Sixth Sense* and explored the idea that people with a special connection to The Island often do this. This isn't a sudden element in Hurley's life. In *Tricia Tanaka is Dead* he said that “death finds me, dude”, and in the flashbacks we've had a lot of death in Hurley's life. Hurley's ability to speak to dead people is the same as the episode where Dave appeared on The Island. He blamed himself for the deck accident and said “I killed them”, which drove him to a catatonic state that brought forward his good friend Dave. Since he was a person he imagined after the disastrous deck collapse, many fans have come to the assumption that Dave died in the deck collapse and was the first dead man Hurley could talk to. Later in the show we had Hurley who could see Isabella, but Richard could not, something he said that it takes people awhile. Some people can see the dead, some can not. At the end of the show Jack, Sawyer and Kate were finally able to see Jacob. At this point in time they were very close to the end, as Jacob put it. It's an ability that have come over time with Hurley and is part of his character arc. It's still a “he just does” for the



ability, but there was more thought put into it. I guess the awards that went to *The Sixth Sense* was undeserved because they didn't explain the exact mechanics of Cole's ability to talk to dead people.

***“How come Hurley’s powers, Miles’ powers and Desmond’s powers are totally different? Oh and how come Walt has powers of The Island too?”***

Why did the Fantastic Four have totally different powers? It would be a pretty boring comic if every superhero had the same power. (In the case of Fantastic Four, it seems to reflect their personalities). Hurley, Desmond, Walt and Miles are very different individuals with very different lives. Desmond's power came from the hatch implosion, which Hurley, Walt and Miles were not part of. Reetae is fine with Miles having the ability since he was born on The Island, but has trouble with Hurley having this ability because he wasn't. We know from season 4 that The Island has a reach that stretches outside its radius. The Island wouldn't let Michael kill himself in New York. If it can do that, then it can reach Hurley and Walt.

## The mystery of Jeremy Bentham

Reetae expresses his disdain to what he calls “fake mysteries”. He lists one example up with the characters not using Jeremy Bentham's name after it was revealed. Reetae deliberately misleads his audience here by claiming that this is a mystery that started from the season 3-finale. He calls it the biggest mystery of season 4, which it isn't. The mystery that was created back then was about “who was in the coffin?” and not “who is Jeremy Bentham?”. The latter was a mystery for only the season 4-finale. Viewers that watched the show in HD managed to screenshot the newspaper clipping from *Through the Looking Glass*. The name might've been guessed at from there, since it looked like a “J. ...antham”. The Fuselage thought it said “John Lantham.”<sup>20</sup> The clipping was hard to see and wasn't part of the mystery, since the name wasn't mentioned in this episode. The inverted screenshot (5.7) from the HD capture is hard to read as well.

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<sup>20</sup> <http://losteasteregg.blogspot.com/2007/05/newspaper-through-looking-glass.html>



infuriating without this scene between Hurley and Sayid that tells the audience that it has changed. As soon as something is revealed, they have no trouble of showing it.

Reetae said earlier that he liked *The Others* in season 2 and we have similar situations here. They all shy away of telling the names of any of them, but as soon as the names are revealed for the audience, we hear the names pop up many times. Before Tom Friendly realizes that Claire is in the room in *Maternity Leave*, he says “What am I supposed to tell him? You know what he’s going to do when he finds out”. But as we’ve seen with Tom, he has said Ben’s name several times on the show. Naturally he would’ve said “What am I supposed to tell Ben?” but it’s more mysterious with all those “him’s”s and “he’s” we got in season 2. In *Three Minutes* Bea tells Michael about “our man” and “one of our people” when referring to Ben, withholding Ben’s name until a later point even though she could’ve told him a long exposition about Ben. In the Missing Pieces mobisode “The Deal”, Juliet has a scene with Michael in the tent and reveals to him that his name is Ben. At this point we, the audience, knows his name from the cliffhanger-reveal at the end of *A Tale of Two Cities*. It’s no point for Juliet to call him “our man”, since the mobisode was released in 2007. After season 3 was over. When he does his mission in season 2, he knows that Henry Gale’s real name is Ben, because Juliet told him that before he went on his mission, but when Kate asks him if he “let Henry go”, he nods. He could probably do a monologue about “Henry” not being his real name and that it is Ben, but that isn’t really what dramatic storytelling is about. They stop using “Henry Gale” or “our man” as soon as we know his name. Reetae does a comparison with LaFleur about the characters not using his alias when they talk to each other, but that isn’t the same situation at all. We, the audience, do know who LaFleur is and his identity.

## Walt’s foreshadowing of The Man in Black

Reetae claims that if Walt saw a vision of The Man in Black using Locke’s body on The Island, and the rest of the people trying to hurt him, he should’ve warned Locke about someone using his body. That he should warn Locke that Ben was going to kill him. Walt had a sense of future events, but how could he know that The Man in Black was using Locke’s body? Walt didn’t have a vision of Locke getting murdered. And The Man in Black posing as Locke is 100% identical to Locke physically. The fake Locke even had Richard fooled, who had been on The Island for over 130 years. Walt didn’t have a dream about Ben killing Locke, so how should he warn him if this isn’t information known to him.

## Kate’s phone call

Reetae expressed disdain towards the scene where Kate gets a phone call from an unknown caller (that turns out to be Sun). He says that the scene is artificially mysterious/stupid and lists these five points for it:

- 1) Kate acting insanely surprised
- 2) Kate going out of her way not to say Sun’s name
- 3) Sun calling from an unlisted number
- 4) Why can’t Kate believe that it’s Sun. Sun obviously had her number
- 5) Overly dramatic music



Reetae asks why this needed to be a mystery when it is revealed six minutes later. This is also common story structure in television. People were enjoying when Danny Tunner couldn't figure out who was making phone calls to Japan in *Full House*, but in the end it was just the 4 year old Michelle. Audience laughed. The very short mystery was over. The show is constructed in acts and this is how it works to engage the audience. Reetae says that he opposes these "fake mysteries" because they don't benefit the story and the reason they are in this show is a very manipulative one. Before I go on, I would like to backtrack on the five points he makes.

1) It's subjective if he likes Evangeline Lilly's acting or not. It would be a surprising phone call to get if a friend that moved to South Korea and worked in another business suddenly came back into your life

2) Did Reetae do a study of Kate's character and whether or not she's good at using people's names? Using someone's name in social situations is another field of study of politeness and manner towards others. Kate doesn't use Sun's name in her scenes with her in *Hearts and Minds*. Kate didn't use Sun's name in her scenes with her in *Born to Run* regarding Jin and the raft (but Jack, as the straight and polite guy he is, called Sun by her first name). She says her name once (to get her attention, not in dialogue) in *...And Found*, but later in *The Whole Truth*, when she's helping her with the pregnancy test, she never says her name. In this episode Jack is good at using Sun's name.

*"Sun, my advice -- and it's just that because I'm the last person to ask about this, but -- you should tell him. And when you do, you should tell him everything -- the whole truth. I'm going to get back to the Hatch. Congratulations, Sun"*

Kate is apparently not good at it. In the very same episode with the phone call (*The Lie*) they greet. Kate only says "hi" and Sun says "Hello, Kate". Her conversation is in-character in this scene. One part of this is of course the fact that the audience don't know who is on the other line, just like the audience were guessing who Jeremy Bentham was, but this small mystery that is resolved within minutes is as common (and small) as that pointless *Full House*-example in my first point.

3) Sun is calling from an unlisted number because she just did that at this moment. There isn't anything more to it. Considering she's working in Paik Heavy Automotive, a very shady corporation that has hitmen and been linked to murderers, then it would be very possible that she would have an unlisted number. Especially when she's travelling abroad to do some shady business after all.

4) This is just point 1 again. Why can't Kate believe it's her? This is just a common phrase and contrary to Jack and Hurley, who are still close in Los Angeles, Sun chose to move to South Korea and lead the business there. Kate's expression means that it's been so long that they've talked to each other that Kate was very surprised that she was back in Los Angeles.

5) The music is a slower variation of Kate's motif called "Kate's motel" and has been heard in various scenes with Kate that aren't overly dramatic.<sup>21</sup> Giacchino uses this motif in scenes related to Kate, particularly

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<sup>21</sup> [https://lostpedia.fandom.com/wiki/Kate's\\_Motel](https://lostpedia.fandom.com/wiki/Kate's_Motel)

involving her being on the run, but also moments that bring out an emotional side. Whether or not it's "overly dramatic" is his opinion.

Reetae says that these smaller mysteries, which he calls fake mysteries, are thrown in the show to distract the audience from the larger mysteries. He uses a quote by Damon Lindelof in the 2010 interview with WIRED, but misleads us in the video by saying that the question asked by the interviewer in WIRED was "will the fans find the answers to some of the mysteries disappointing given their buildup", but that is not what the question that WIRED asked them, and Reetae highlights only a portion of it to make his point. The question that WIRED asked was a follow-up question from Carlton Cuse:

*"We are going to take a stab at providing a conclusion, and one that we hope will be satisfying on a character level. The bigger questions, we recognize, are not answerable. We feel that demystifying some of the things we do on Lost is like the magician showing you how the trick is done, and we don't want to do that."*

This portion is not provided in Reetae's review. After Carlton Cuse's answer, WIRED asks them:

*"Is there a worry that there exists questions for which any possible answer is not as interesting as the question would be before you knew the answer?"*

Reetae misleads the quote in WIRED to something else, but the answer by Damon Lindelof and Carlton Cuse was much longer:

*Lindelof: "Absolutely. I assume that as a physicist, you say, 'Force equals mass times acceleration,' and you can explain why. It's like when you spend time with a 3-year-old, you quickly find out that one question just begets another — there's a 'why' in the wake of every 'why' — and the only way to end the conversation is to say, 'Oh look, a Chuck E. Cheese!' The show is doing its best to say, 'Oh look, Chuck E. Cheese!' 'For example, we've now given the viewers as much as we're willing to say about the numbers, and we're moving on.'"*

*Cuse: "I think there's this essential human desire to have a unified field theory. Everyone is like, 'I want to unlock the single secret to Lost.' There isn't any one secret. There is not a unified field theory for Lost, nor do we think there should be, because philosophically we don't buy into that as a conceit."*

*Lindelof: "As much confidence as we have in the story we're telling, we are also comfortable saying, 'But what do we know?' This is our best version of the story of Lost, and it's the definitive one. The worst thing we could ever do is not end it, or go with some bullshit ending like a snowglobe or a cut to black. That was genius on The Sopranos, but The Sopranos isn't a mystery show. For us, we owe our best version of a resolution here."*

*Cuse: "These heady questions are ultimately unanswerable, and we know the audience is hoping that those things are going to be answered. The great mysteries of life fundamentally can't be"*

*addressed. We just have to tell a good story and let the chips fall where they may. We don't know whether the resolution between the two timelines is going to make people say, "Oh, that's cool" or "Oh, fuck those guys, they belly-flopped at the end." But the fact that we're nervous about it and that we're actually attempting it—that is what we had to do. We had to try to make the dive.*<sup>22</sup>

Reetae only use this portion of the quote of the answer to WIRED's question:

*"when you spend time with a 3-year-old, you quickly find out that one question just begets another — there's a 'why' in the wake of every 'why' — and the only way to end the conversation is to say, 'Oh look, a Chuck E. Cheese!' The show is doing its best to say, 'Oh look, Chuck E. Cheese!'"*

They didn't distract us from The Numbers, but provided enough. However, every question simply leads to another question. That's what you get with a mystery show. We went two thousand years back in time with Island history, but it still made room for fans to ask about who was there before Mother. The quote picked out of context from Reetae seems to deliberately veer the answer to WIRED's question as something sinister that the writers of *Lost* do to the audience. Reetae also contrasts this with an interview Lindelof made in 2005 about the audience being toyed with in a *New York Times* interview.<sup>23</sup> Whether or not Reetae feels like the "fake mysteries" he lists are giant distractions is his opinion. Danny Tanner's mystery of "who is making phone calls to Japan?" in the sitcom *Full House* is just part of the journey and episodic structure of that episode. Reetae says that the fake mysteries are there to make you forget about the mysteries that actually matter, but the mysteries that mattered were addressed anyway. While he says this he shows a clip of Eko seeing the smoke monster, Sayid looking at the four-toed statue from the sailboat and Libby at the asylum. The first two were explored a lot.

Reetae says that the show had more and more mysteries that at the end of the show, fans tallied them up at the end of the show and said that most of the ones from season 5 and 6 were answered, while using the DarkUFO's list of mysteries and answers as a reference.<sup>24</sup> And "it led the fans to believe that it was a plan after all". I'll talk a little bit about planning later on, but once again, Reetae seem to speak for the fans. The list he refers to is one created by one of the readers of DarkUFO's blog and not a compilation of the fans' collective efforts. Other sites had that, such as the Mysteries page on Lostpedia<sup>25</sup> or the "Search for Answers"-section on Lost-tv-forum,<sup>26</sup> where the user Sgt. Draino made polls for every mystery and made the fans decide which one was the most plausible answer.<sup>27</sup> Many fans compiled their own answers and what they believed to be mysteries on various Lost-sites. In the document provided by DarkUFO the user Mark distinguished between several categories in his own terms, and as evident by the comment section, some agreed and some disagreed. For instance, one mystery he deems unanswered was "What is the current status of Alvar Hanso and the DeGroots?" and that is his opinion as a mystery that the show presented. Did all viewers of the show ask themselves this question or interpret it as a mystery or not? Reetae briefly calls the flash-sideways a giant fake Chuck E. Cheese-mystery and that is his opinion. He says he'll come back to it at a later point, so I won't delve into that

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<sup>22</sup> <https://www.wired.com/2010/04/ff-lost/>

<sup>23</sup> <https://www.nytimes.com/2005/09/18/arts/television/the-laws-of-the-jungle.html>

<sup>24</sup> <https://darkufo.blogspot.com/2010/08/lost-mysteries-and-answers-complete-and.html>

<sup>25</sup> <https://lostpedia.fandom.com/wiki/Portal:Mysteries>

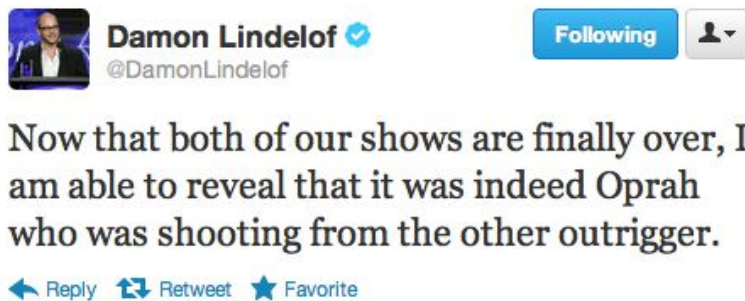
<sup>26</sup> <https://web.archive.org/web/20120426130240/http://www.losttv-forum.com:80/forum/forumdisplay.php?f=79>

<sup>27</sup> <https://web.archive.org/web/20120725112617/http://www.losttv-forum.com/forum/showthread.php?t=73059>

## The Outrigger chase

“The most prominent “fake mystery” is the outrigger one”

For Reetae a “fake mystery” is one that deviates from the story and is only created as a distraction. The outrigger chase is an action sequence and part of the “very bad things” that happened after the Oceanic 6 left The Island. Luckily no one was hurt on their team, but being shooting targets is not a good thing. It’s also there to illustrate the randomness and danger of them stealing the outrigger from somebody else. I can understand why he feels that it is a “fake mystery” if it is there to take up time from the larger mysteries, but these are all scattered throughout the show (and other shows) in the many acts between the commercial breaks to make a show engaging for the audience. As much as I love the 7 hour long Bela Tarr film *Sátántangó*, I also know a film like that would never work on ABC.



5.8: Damon Lindelof's Twitter response

The outrigger chase is an unanswered mystery and funny enough one of the most talked about. That and Walt seems to pop out a lot on conventions. Reetae brings out a few interviews where the writers say that logistically it was too hard to work around with. Reetae then asks why it was there to begin with, if it was so inessential and wasted the time of the audience. The mystery was supposed to get answered when the scene was written, shot, edited and aired. Jorge Garcia said on the Geronimo Jack's podcast that there was a scene in season six that connected with the outrigger chase<sup>28</sup> and it was supposed to be Ben and Locke (Man in Black), but they had forgotten exactly how the scene transpired or how it ended up, because at the time of the recording of the podcast they were at Michael Emerson's house and didn't have the scripts with them. Damon Lindelof said on PaleyFest in 2014 that “The scene still exists on paper and one day may be auctioned off for charity”.<sup>29</sup> So it wasn't introduced to be a distraction. They had their intention of answering it, just like the Libby-case. There's a lot of time between the fourth episode of the fifth season and the sixth. This is something I've addressed before in how things change along the way. I think it was a missed opportunity to include the outrigger chase in season 6 during Everybody Loves Hugo. Instead of killing off Ilana through a mishandling of dynamite, they could have them travel around the horn of The Island (so they don't have to carefully go through the jungle with the dynamite in their packs) with the outrigger. That could serve as an interesting confrontation when they observe

<sup>28</sup>[https://www.youtube.com/watch?v=Kd\\_JmC3as7A](https://www.youtube.com/watch?v=Kd_JmC3as7A)

<sup>29</sup> <https://tvline.com/2014/03/16/paleyfest-2014-lost-reunion-wild-theories-outrigger-mystery/>

what they think is The Man in Black on the other outrigger and start shooting to get him down into the water. On the other outrigger Juliet would shoot back and hit Ilana, who would die in Ben's arms.

There is an answer that was presented in the Complete collection. It is not the same as the one in the script, but can provide closure for those who are interested in it. There's a piece of the Black Rock ledger where some of the crew members travel through time and end up firing at Locke's group.

## Season 5 and continuity errors

TV shows and movies have continuity errors and this part of Reetae's review is about how "season 5 has a ton of continuity errors". *The Shining* have a deliberate amount of continuity errors, with an impossible maze inside the hotel and objects creepily shifting positions.<sup>30</sup> Reetae makes a case about the characters on *Lost* in the 2000's not aligning with past events in the 70's that create errors. It's odd that this is the first time in the video series that these types of errors are addressed. Lostpedia's page of bloopers and continuity errors lists season 5 with the least bloopers and continuity errors of all six seasons.<sup>31</sup> Season 1 has 40, season 2 has 66, season 3 has 83, season 4 has 44, season 5 has only 11 and season 6 has 24. There is a strong possibility that this list hasn't been fully updated, but it's worth noting. Especially since Reetae takes such a stab at season 5.

***"For example, when Ben looks at this photo of Jack and Kate being in the DHARMA Initiative, he's absolutely shocked by it, which shouldn't be possible"***

Reetae says it's not possible because The Others had files on everyone after they crashed on The Island, which Juliet presented to Jack at the Hydra during *A Tale of Two Cities*. This is laughable, because everything that was on their files was about their past life in the real world. Jack and Kate's time in The DHARMA Initiative is their future, after they had gone back home. The only "official" record of them being there is the photo and that forged name list from the submarine. Jack and Kate hadn't been in the DHARMA Initiative yet. You can choose to believe Ben's reaction as genuine or not, but we do know that Richard didn't put any of his past experiences in the files of the survivors. Maybe Richard believed something catastrophic would happen in the timeline if Sawyer's file, that Locke read, had mentioned that Sawyer was LaFleur in the 70's after this experiences and stayed there while waiting for a time-travelling John Locke to return. All their files was their official past experiences before they got to The Island. And these experiences are secret. There aren't records about The Island on a public library with lists of DHARMA members. Even the documentary *Mysteries of the Universe* had a hard time researching and finding anything about The DHARMA Initiative. Most of what they found was related to off-island events.

The photo of the DHARMA recruits is not in their living area as Reetae says it. The Processing Center is separate from the barracks (but still in close proximity). *Namaste* was the first time we saw this location in the present (5.9). The shooting location on Hawaii is also separated between the bungalows at YMCA Camp

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<sup>30</sup> <http://www.visual-memory.co.uk/faq/html/shining/shining2.html>

<sup>31</sup> [https://lostpedia.fandom.com/wiki/Bloopers\\_and\\_continuity\\_errors](https://lostpedia.fandom.com/wiki/Bloopers_and_continuity_errors)

Erdman (where they shot the barracks scenes) and the information center on the other side of the highway. The Processing center was boarded off. The Others didn't use it, just like they didn't use the infirmary (but chose to use The Staff instead) or the motor pool.



5.9: Processing center in 1977 and 2007. Notice how it's all boarded up.

***“Juliet says that every pregnant woman on This island died until Claire. Reetae says that The Others should know that Juliet gave birth to a baby Ethan when doing the research on her.”***

Reetae shows a clip from *One of Us* where Juliet says that every pregnant woman until Claire has died, but this is Juliet tricking the survivors into trusting them (as revealed by the end of the episode). She says this to gain their trust. In Juliet's flashback she says that the problem starts at conception, therefore she didn't question why Alex was born safely on The Island. Claire and the baby would be fine because she conceived the baby before she got to The Island. She delivered a healthy baby and was only sick in this episode because of the implant they installed in her.

There are no public records about Juliet being a DHARMA member in the 1970's, because DHARMA was a secret organization. The only thing they (The Others) could go on was the pictures, but those only showed new recruits. Juliet was never a recruit, because she was part of shipwreck that crashed on The Island in search for The Black Rock (the lie that Sawyer told Horace). What this situation does is not create a continuity error, but a loop in Juliet's storyline. Her character arc is written into the 1970's.

Reetae seems to think that the pregnancy issues existed for all time, but the show never said so. Sawyer said that "maybe whatever made that happen hasn't happened yet" which is true. The pregnancy issues happened after 1977. The fans of *Lost* had already figured this out. And Damon Lindelof even had to confirm that in the TV Guide interview from March 9th 2010:

*"We feel like we've given you the empirical data so you can figure it out for yourself." Hmm... a little more help please for the clueless? "Clearly Ethan was born on the island in 1977," continues Lindelof. "That's the last baby that we know of who was born on the island. And then something happened between 1977 and when our show takes place in 2004 (when Claire arrived eight months pregnant) where it's been a long time since women have been able to have babies on the island. What might have happened between those two points that could have created fertility issues?"<sup>32</sup>*

The empirical evidence all pointed to The Incident. It creates an interesting and ironic loop in the story of Juliet. Ethan helps bringing Juliet to the island. She never manages to help a woman give birth. Every situation has resulted in death. The only one she helps is the mother of Ethan, because it happens just days before The Incident. The baby was born two weeks early and she helped giving birth to the man that brought her there. Juliet will later die while causing the problem she was there to fix, just like we learn in the first Juliet-centric episode: "We are the causes of our own suffering".

## Rousseau's timeline

When the show aired *Solitary*, we were so many seasons away from getting a backstory to Danielle. Things would obviously change along the way, but in this case there's an impressive amount of continuity that match

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<sup>32</sup> <https://spoilerslost.blogspot.com/2010/03/latest-from-tv-guide-magazine-march-9th.html>



the story that Danielle tells Sayid in season 1. Reetae does deliberately mislead us again, saying it's filled with continuity errors, while quoting Rousseau in *Solitary*. She says:

*"The ship slammed into rocks, ran aground, the hull breached beyond repair. So, we made camp, dug out this temporary shelter. Temporary. Nearly 2 months we survived here, 2 months before.."*

And then Sayid interrupts her. I can understand some frustration because Danielle jumps a little in time. After the ship slammed into rocks they used the emergency raft to get to shore. They didn't build the temporary shelter at the first night, but there is nothing in her dialogue that suggest the timing of when they started digging up the shelter near the cable on the beach.

Reetae says that they survived there two months before anything happened to them. We don't know what Rousseau was going to finish her sentence with in *Solitary*. It could be "two months until they came and took my baby". Or two months until Robert tried to kill her? Most likely it was two months until the team got sick. I can understand that this can be a little problematic in the timeline, especially since she jumps forward when talking about her experiences on The Island. Two months after their crash would lead us to approximately to the time she was giving birth to Alex. Or right before she gave birth to Alex, since she was staying at the beach camp shelter during this time. After Jin disappeared for the first time, they had no one to lead to the radio tower, so the team had to make camp and probably dug up the temporary shelter. It makes sense that they would seek shelter after one of their teammates had died and another had lost his arm. Since MIB had claimed the rest of the team members, there is also a possibility that Danielle (as a pregnant woman) stayed at the shelter (the one they had dug out) while the rest were looking for supplies. They could've found a case left behind by the U.S. Army that included that army bed (metal cot bed) (5.12) that we saw in *Solitary* and other stuff that wouldn't have floated from the Bésixdouze-boat.

After Sayid interrupts during her monologue in *Solitary*, her she does a time jump to another scenario unrelated to the day they crashed on The Island.



5.10: The bed from *Solitary*

***"Rousseau said that they met trouble when they were coming back from The Black Rock, but in season 5 it came when they were near the Temple"***



Rousseau never said anything about them “meeting trouble” or referencing the scene we witnessed in season 5. This is yet another misleading quote by Reetae. What Danielle says is “We were coming back from the Black Rock. It was them. They were the carriers”. This is a separate encounter when she and her team (already claimed by The Smoke Monster) heard The Whispers. They didn’t meet any of The Others in *This Place is Death*. When Montand got his arm ripped off he claimed he was fine. Robert or Brennan didn’t notice that he was infected and went down after him in the hole. She shot her team on a later occasion. She says so in *Numbers*, that it took weeks before they found the radio tower and while they waited for rescue she says that “But then the sickness came.” Danielle didn’t see what was happening to her teammates until weeks had passed by.

After the first time jump we see Jin get forward a little bit in time to a situation where she had already shot Brennan and Lacombe. The weeks had already transpired. She has already learned that they had been infected and, over time, gotten sick. The show also made sure to show a case of dynamite (5.11) from The Black Rock, meaning that in the time frame after the incident at the Temple-wall and this time flash, they had been at The Black Rock already. And they had been at the radio tower, since she knows that the radio tower is in close proximity of The Black Rock. They could’ve stumbled upon The Black Rock while looking for the radio signal of the numbers. Since they had encountered The Smoke Monster already, it makes sense to bring a whole case of dynamite back to camp. They (or Danielle alone) probably had the idea to destroy it.



5.11: Explosives from The Black Rock.

***“Rousseau says it was The Others who picked off the rest of the science group, but in season five it turns out it was, again, the smoke monster”***

Rousseau didn’t say that either. She said that she shot her science team because they were sick, but “it killed them”. In her distress signal she said that “it (or he) killed them all”, which is true. They weren’t the same anymore and if they got rescued, she thought this zombie-like state that we saw Sayid in during season six, would spread. She also told Sayid that The Others were “carriers”, presumably of The Sickness as well. She said (in *Exodus*) that the team got infected in The Dark Territory, where Montand lost his arm, which is also what happened in season five. Meaning that they got infected on this day, but didn’t go sick until later. She never said

that The Others infected her team, but that they also carried The Sickness. Which means that Danielle saw The Sickness as something that could be infected from “the security system” and that there are also human carriers of this sickness (a group of people that Danielle has carefully avoided so that she would not get infected). She also yelled at Jin as “you disappeared! You’re sick too! You’re a carrier!” but she knows he didn’t go into the hole with the rest of the group. The Island has shown throughout the seasons to have many people pop up in visions, dreams or MIB-related incidents and Danielle seem to group them all together. The “disappearing Asian” is also someone sick in her mind. For all we know they spent weeks with a one-armed Montand (portrayed by MIB since his corpse is down in the hole), that included crazy disappearances. If he died in the hole instantly, then it would be more obvious if Danielle put emphasis on “this is where Montand died” instead of “this is where Montand lost his arm” in *Exodus*.

In *Numbers*, Danielle tells Hurley that she went back to the radio tower after her team was killed to change the transmission to the distress signal. She says that “If anybody can hear this, they are dead. Please help us. I’ll try to make it to the Black Rock. It [or he] killed them. It [or he] killed them all. It [or he] is outside. It [or he] is outside and Brennan took the keys. Please help us. They are dead. They are all dead.”

This means that:

- 1) She’s just seen Brennan with the keys (to the radio tower) even though he is supposed to be dead and heard the monster lurking outside it. She can’t lock the door, because he has the keys to the place and the monster could come inside. This situation is very similar to the one in *Ab Aeterno* when MIB fools Richard by showing Isabella trying to escape and the monster being right outside The Black Rock. Isabella is supposed to be dead, just like Brennan.
- 2) The first time they went to the radio tower as a team, Brennan took the keys to the place and while recording the message on a later occasion she had realized that she buried Brennan back at the camp and forgot that he had the keys on his body. Meaning that the monster, that is right outside, could come inside any minute and she had nothing to board up the door.

I like the first situation, because that could also apply to Jin. A man that disappeared and appeared. This is a very scary situation for Danielle. In both situations she might try to get back to The Black Rock to hide from it or possibly get more dynamite to try to exterminate it.

Danielle also said that “It took them... One after the other” meaning that the sickness grew over time and didn’t happen simultaneously during that day with Jin. Claire seemed fine when she was with Christian in the cabin, but it took a while before she turned crazy. And they had already made a trip to The Black Rock before she had shot Brennan and Lacombe. This is also in tune with the story she gave to Hurley in *Numbers*.

***“Rousseau said that she didn’t see any of The Others, but in season five she has a front row view of Ben”***

If you pay attention to the scene, then you see that they have lighted it so that Ben is just a silhouette in the darkness (5.12). This is their way of showing that Rousseau never saw The Others.

***“There is also the fact that even though Jin played an enormous role in her first few days on The Island and guided her in the direction of the radio tower, where she would later leave a message. She didn’t remember Jin at all when she ran into the crash survivors”***

When season 1 aired they weren’t allowed to do time travel. No show would plan ahead an encounter with Jin if they weren’t allowed to do things like that. This wasn’t planned in season 1. But there’s nothing stopping the audience from interpreting the scene in *Exodus* as her mind trying to remember where she had seen that man before. Because when she tells the story of her ship arriving on The Island 16 years ago, she doesn’t look at the entire group, but has a focused stare at Jin.

***“And even more glaring inconsistency is that Rousseau captured Ben in season 2 and didn’t remember that he was the man who took her child”***

1) Michael Emerson was cast for a guest role by the time they got around to do One of Them. He wasn’t supposed to be the leader of The Others, nor the man who took Danielle. This changed. This is normal. Reetae addresses this, but not that it’s normal for a television production. 2) Danielle didn’t see Ben, because he was shrouded in darkness. It was in the middle of the night with no light sources other than the moon outside her tent. And it has to some artificial lighting (this is after all a television production) so the audience can see what is going on. They clearly establish that it’s pitch black there or else Ben wouldn’t accidentally knock down the music box.



5.12: This is from the point-of-view of Danielle. A man she didn’t even see the face of. (The close-ups of Ben are not from the point-of-view of Danielle, since she is laying on her bed)

Reetae doesn't like that Danielle didn't capture him, electrocute him or question him like she did for Sayid. First of all, the temporary shelter Danielle had was blown up, so she didn't have that anymore. She couldn't electrocute him, because she had given the battery to Hurley. She didn't question him, because she got Sayid (a professional) to do this job. The reason why these two situations are different is because Danielle thought Sayid was one of them, but learned that there is a group of over 40 survivors from a plane crash there now. She is not alone on The Island anymore and knows that The Others have been targeting the crash survivors (hearing voices about them coming for the boy). Reetae says that Danielle thought "whatever Sayid, do whatever you want with him", but the fact that Danielle pierced his upper body with an arrow says otherwise.

Reetae says that the fans chalked it all up to "she's crazy". That is true, many fans thought that. But many fans also theorized on how her story checked out with the events in *This Place is Death*.<sup>33</sup> It's odd how much Reetae focuses on the inconsistencies in Danielle in season five, but not about her having a Eastern-European accent rather than a French accent. But that was in season 1 and Reetae spent very little time criticizing that season.

## The Numbers on the hatch lid



5.13

Reetae brings up the continuity error of The Numbers being on the hatch lid in season 5 and not etched in the side of the shaft like we saw in season 1. I agree that this doesn't connect. The numbers should be, like Reetae says, on the side of the shaft. They were never on the hatch, but don't you think that they made another door? The hatch lid that was made pre-Incident was a lightweight piece of metal that could easily be picked up with two hands (5.13). A metal lid like that certainly must've been destroyed during The Incident. The continuity error here is that we didn't see the hatch lid getting sucked in during the event (because it sits calmly in the

<sup>33</sup> <http://thefuselage.com/showthread.php?t=107503>

background during the episode, unless the magnetic pull got larger off-screen). They had to pour a lot of concrete to prevent the leak. The hatch was now re-made (or they just did many layers on top of the one we saw, making it much heavier) and etched the numbers on the side with the cemented surface they had poured over it. The hatch we saw in season 1 was different, because it took immense strength to even open it. They needed two guys to pull it away and they were directed by Jack Bender that this was extremely heavy.

But the answer remains the same from part 1. The Numbers are on the hatch because the DHARMA Initiative put them there when they built it. Reetae thinks that the answer to what The Numbers are is a serial number and call it a boring answer. I agree it's a boring answer and I am very thankful that The Numbers were much more than that (as I've explained earlier).

## Charlotte's age



5.14

In season 5 we are led to believe that Charlotte was born in 1971, but in season 4 Ben says that she was born in 1979. The problem is not that there is an inconsistency but how it was handled by the crew. Namely that:

- 1) On the March 19th podcast a fan asks a question on why she was born in 1979 when she should've been born earlier. Damon and Carlton say that the character was supposed to be born in 1970 or 1971, but Rebecca Mader changed the birth year on the set
- 2) Rebecca Mader was angry about this and said it was not true. She said that the timeline gaffe was their mistake and she didn't change her birth year.
- 3) Damon and Carlton responded with an apology to Rebecca Mader about it saying it was their fault with the timeline and they are to blame for blaming Rebecca for it. They gave another account on how the mix-up happened that involved a suggestion from Gregg Nations on coinciding the birth date with

Rebecca Mader.

In this case, I agree that this was poorly handled by Damon and Carlton. They are writers, not press secretaries. I would like to add a little bit more to this.

Damon and Carlton were not on set during the filming of *Confirmed Dead*, since their offices are in Burbank, California. Which means that set reports come from the crew that works there. If Damon and Carlton said that Rebecca Mader changed the date on set, then it was something they learned from someone else at the set. And since it was brought up on their podcast, they were the ones who apologized for it. It would've been worse if they blamed it on the light technician, the grip or a co-star. I would also add that some story ideas for Charlotte would probably change along the way. In the casting information they were looking for a female actor in their late 20s in the role of Charlotte,<sup>34</sup> but this was also when Kristen Bell was in talks for the role.<sup>35</sup> When they shot *Confirmed Dead*, they still had the 20-something girl from the casting information in June as their template (before changing the character to an older version). If they were to use the 1977-birth date of Charlotte, then they still might've gone for the same time travel story but having The Incident set in 1980 (which many fans theorized, since this is the date on all Orientation films, both the ones where Pierre Chan has a fake arm and not) and have Charlotte be a three year old girl when Daniel Faraday tells her to leave The Island and never come back. Reetae also finds it unlikely that the Lost writers misremembered the birth date of Rebecca Mader, but the Lost writers are not the casting directors. It is April Webster and Alyssa Weisberg's job.

Reetae says that the Lost fans didn't know how to explain away this inconsistency, but yes, Lost fans could.

1) Ben had gotten the facts wrong. People were lying about something on this boat, as Miles told Michael. Age fabrication is not that uncommon. Charlotte could be just as surprised as she were from learning all of this information even though he said 1979 instead of 1971. There were a lot of details about Charlotte that Ben said.

2) When Ben left The Island with the frozen wheel he was transported almost a year into the future. When Locke did it he was transported over two years into the future. If something went wrong with the submarine, then there is a possibility that the people ended up in the mid-80's. When going to official records, Charlotte's mother changed Charlotte's birth year to 1979 or else people would get very suspicious on why someone that should be 15 looks like she's 8.

I should note that if you listen to the official Lost podcast, Darlton do apologize for many continuity errors on the show before the incident with Rebecca Mader.<sup>36</sup> And on The Fuselage, Gregg Nations (script coordinator) often confirmed and debunked bloopers and continuity errors.<sup>37</sup> This one regarding Charlotte's age was just handled poorly by them. The retraction they made about coinciding it with Rebecca Mader's birth date was also handled poorly. The same goes for Gregg Nations.

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<sup>34</sup> <https://spoilerslost.blogspot.com/2007/08/full-casting-information-on-russel-and.html>

<sup>35</sup> <https://spoilerslost.blogspot.com/2007/08/kristin-bell-as-charlotte.html>

<sup>36</sup> [https://lostpedia.fandom.com/wiki/Official\\_Lost\\_Podcast/January\\_23,\\_2006](https://lostpedia.fandom.com/wiki/Official_Lost_Podcast/January_23,_2006)

<sup>37</sup> <http://thefuselage.com/forumdisplay.php?f=174&pp=20&sort=lastpost&order=desc&daysprune=-1&page=99>



## Making it up and having a plan

Reetae says that the explanation that makes the most sense regarding Charlotte's age is that they hadn't come up with the time travel part for Charlotte when they wrote *Confirmed Dead*, but they couldn't say that because they needed to uphold the illusion that they had a master plan. Once again, they never made that illusion. They were honest with the audience that things change and better ideas replace others. It happened in season 1 when they threw in "Locke was in a wheelchair" when they wrote *Walkabout* that fit the idea of an office drone getting his walkabout on a special island, but wasn't part of the plan.<sup>38</sup> And then you have to ask yourself? What really is a "master plan", "general plan", "plan" or any of the terms that have been tossed around by people.

Reetae says that they could never state that "x thing wasn't planned", but they did. Countless of times. They told that during an interview with BAFTA as the question they get asked the most.<sup>39</sup> And it seems like Reetae's idea for a plan (as I've covered in previous chapters) is not how a plan for a television show is. And *Lost* was one that was extremely planned if you compare it with others, but in the end, every writer start with a blank page. Every episode start with a blank page. The show kicked in gears from just a draft. Everything is "made up". And if you have a plan, you flesh out the stories one after the other, along the way. I would like to quote some of the sources the user Kuhpunkt did on Reddit while posting about the problems with planning a show and making it up<sup>40</sup> and one of the first sources is an interview with J.J. Abrams on Sci-Fi Wire in September 2004.

***Question: Do you have a long-term plan for the show?***

*Abrams: What we have right now is a really great end of year one and a really great end of year two. Now, whether that ends up happening is anyone's guess. If we're lucky enough to keep going, the end of year two might not happen until year five. It might happen the first episode of year two. Who knows? But we have an idea. I always say it's like driving in the fog, where you can vaguely make out where you're going, the shape of the place. And you're heading there. But you're going to find roads you never saw or thought you'd take. In fact, the closer you get, you might realize, oh, that wasn't it at all. I'm going there. You have to have a direction.*

And like I've approached the subject before that involved many ideas about the tailsection survivors (Marxuach, 2015, p. 12), that they had to rescue one of the passengers from up in the trees (an idea that came into fruition in *The Other 48 Days*) or the Medusa Corporation. This is a very big amount of ideas and stories before the show premiered on September 22nd. Even as early as November 8th 2005 they said it in their podcast:

*Damon Lindelof: 'Cause I know you'll love this question even more than I do. [Carlton laughs] "TonyStark2000", by the way, I don't know if you know this, Carlton, but Tony Stark is Iron Man's alter ego. Billionaire Tony Stark has built the "Iron Man armor" so he can go out and*

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<sup>38</sup>[http://okbjgm.weebly.com/uploads/3/1/5/0/31506003/lost\\_will\\_final.pdf](http://okbjgm.weebly.com/uploads/3/1/5/0/31506003/lost_will_final.pdf)

<sup>39</sup> <https://www.youtube.com/watch?v=HvYHQSMFSzo>

<sup>40</sup> [https://www.reddit.com/r/lost/comments/7gulmt/the\\_problem\\_with\\_having\\_a\\_plan\\_and\\_making\\_it\\_up/](https://www.reddit.com/r/lost/comments/7gulmt/the_problem_with_having_a_plan_and_making_it_up/)

*fight crime. "TonyStark2000" asks, "How many seasons do you have the plot mapped out for?" Which is, a question we never get asked.*

*Carlton Cuse: [Laughs] No, we never get asked that question.*

*Damon Lindelof: Everyone just has a very Vaya con dios approach to the show. They don't really know what we're up to.*

*Carlton Cuse: Well, "TonyStark2000", we know what we're doing next week on the show, I'll say that. No, we do have ... the metaphor we like to use is that we know we're taking a road trip from Los Angeles to Boston, and we get up every day and Damon and I come into the office, and we don't know on a given day if we're gonna take a rural highway or we're gonna take the interstate or whether our car's gonna break down and we're gonna hitchhike, but we know we have a plan to go to certain cities. We're gonna go to Omaha, we're gonna go to St. Louis, we're gonna go to Minneapolis, we're gonna go to Wall Drug in South Dakota.*

*Damon Lindelof: I don't wanna go to Minneapolis.*

*Carlton Cuse: See? So, if Damon says he doesn't want to go to Minneapolis, then we decide, well, screw that, we'll go to Evanston instead. We do have a general plan as to where we're going, but what keeps the show organic and real is the fact that we write the episodes episode-by-episode, and we feed a lot on what the show tells us, we feed a lot on relationships, we see that develop between the characters, we see what kind of dynamics and what sort of pairings work between certain characters, certain pieces of mythology the audience really respond to, and then we decide to spend more time on those aspects of the mythology. And so it's kind of an organic thing. We guide the show, we also listen to the show a lot, in terms of it telling us what it wants to be.*

*Damon Lindelof: And then, obviously the LA to Boston analogy is a season-by-season analogy. J.J. and I created the show, for those of you who do have the DVD, very much on the fly. It was over a course of very few weeks, designing exactly what the pilot was going to be. Carlton came on very shortly after that. And obviously all of us started talking about the bigger picture, in terms of—if we're starting in Los Angeles, how are we gonna end up in Minsk?*

*Carlton Cuse: Minsk?!*

*Damon Lindelof: Yeah, exactly. [Carlton laughs] It's hard to get to Minsk. Season 3 we report out of Boston and cross the Atlantic and land somewhere in Europe, and we're gonna have to figure out that. Gradually. There's a big picture within the bigger picture, so it's always in service of that.*

This was repeated on the podcast in the May 11th 2009 podcast:

*"Carlton Cuse: Yeah. And look, the truth is we're not, we don't have like a bible of the show that we're just sitting here, y'know, typing up every week and having margaritas, I mean, we know these mythological milestones that exist, but the journey between them is one that we discover along the way. And in that process of discovery things sometimes change, and that's the way the show gets written."*

The Lost writer Javier-Grilo Marxuach also said it in 2005 on a blog post that:



*"- we knew how the first season would end well in advance and already know how the second will end as well. We know that we can't hinge the endings of the third and fourth seasons on any particular revelations yet because we don't know how long the series will last and have to time our disclosure of our secrets accordingly."*

Or Damon Lindelof teasing the flash-forward in season 3 during the season 2 bonus feature:

*"To think about all the questions that you didn't know at the end of the first season. The second half of Season Three we think will be incredibly exciting in terms of opening up the show in a whole new way that I don't think anybody sees coming."*

And Javier said in the same blog post that when they introduced the hatch in the middle of season 1 they knew that there was a guy down there pressing the button, but the individual story for Desmond didn't come until later. Luckily they had a mini-camp between season 1 and season 2, as explained in earlier parts, and when *The New York Times* interviewed them in September 2005 they managed to get a glimpse of the writer's room (and this is related to what started Reetae's criticism: the time travel):

*"On a white board, below head shots of the cast and pages ripped from The Weekly World News ("Time Portal Found Over South Pole" reads one scoop put up by Mr. Lindelof), the writers had taken a shot at the trademark teaser that opens the show and attempted to map out the other five acts that make up each episode"<sup>41</sup>*

The newspaper clipping referenced here is this one (5.15):

**TIME PORTAL FOUND OVER SOUTH POLE!**

WASHINGTON — The discovery of a time portal over the South Pole has stunned scientists who say that we now have the power to alter all of history — by sending people into the past to change it!

That's the word from physicist Dr. Marlene McLaine, who quoted highly placed intelligence sources as having said that the time portal has sparked a bitter turf battle between the FBI and the CIA for the right to send their own agents back in time.

It is not yet known when federal officials will sanction the history-altering experiment. But sources say the final decision will likely rest with President Bill Clinton, with possible input from the Security Council at the United Nations.

"Throw away your history books — the world as we know it will no longer exist when the first man goes back in time," Dr. McLaine told reporters.

"By changing one crucial incident in the past, all of history will flow in a different direction. Everything that happened after that point in time will be altered in ways that most of us couldn't even imagine."

"The danger is that we will accidentally change history in a way that will make our lives worse instead of better."

"One wrong move and Adolf Hitler might win World War II instead of lose it."

"That would be a disaster for all of us."

FBI and CIA spokesmen declined to comment on Dr. McLaine's report.

But a White House insider who requested anonymity conceded that "we are investigating."

Dr. McLaine said: "According to my sources, British and American scientists found the portal during an expedition to the South Pole last January."

"When they first saw the swirling wings of gray mist in the sky over the Pole, they thought they were witnessing an ordinary whirlwind. But as time went on, and the 'whirlwind' remained intact, they realized they were seeing something extraordinary — and decided to conduct a few tests."

"After the scientists pulled it back to the ground by reeling in the rope, they quickly checked the temperature and humidity into the sky with a weather balloon attached to a tether. As the balloon and instruments entered the vortex, the entire rig vanished."

"The challenge before us now is to determine how the portal works and find out a way to control the destinations of the people who go through it," said Dr. McLaine.

"For all we know, the time travelers we send through the portal could wind up in the future — or in our distant, prehistoric past."

"What happens next is anybody's guess," she continued.

"We can only hope that whatever decision is made will be well thought out."

"Tampering with history is not something to be taken lightly. There's simply too much at stake."

**What the experts are saying... Here are two points of view**

**We MUST change the past!**

By Dr. Ida Andrews / Washington, D.C.

"Not making the journey back in time is absolutely unthinkable. That's what science is all about... exploring the unknown. Imagine what man will be able to do when he steps through the time portal! He can avert wars, prevent epidemics and plagues, end world hunger and intolerance. He could track down and isolate that very first victim of AIDS and find it gets started. Think of it! We cannot turn our backs on this incredible opportunity!"

**HISTORIAN**  
Dr. Ida Andrews

**DON'T go back in time!**

By Rev. Anthony Delgado / Denver, Colo.

"If God had meant for man to revisit his past, He would have made His will known to us at the time of The Beginning. I believe if we step through that time portal, we will commit an unforgivable sin that will condemn us all to the fires of Hell. All things in their time. It is the will of our Father to alter our history. Would we prevent Him from restoring our Eden? Everything that happens in the universe must happen only at the will of God. We must never do anything that might change that."

**Rev. Anthony Delgado**

**Let us know what you think. Write to: Weekly World News, Time Port, 600 S. East Coast Ave., Tampa, Fla. 33602**

**Why we're ALL drug addicts!**

A new study proves that we're all marijuana users. In fact we even manufacture the drug — in our own brains!

Israeli researchers at the Weizmann Institute of Science have discovered that the human brain secretes a chemical called anandamide that has the same effect as marijuana.

**Incredible 'window in the sky' will let us send people back into the past — to alter history, say scientists**

scientists contacted government officials who investigated further and concluded that the strange vortex is, in fact, a time portal, the expert said.

"The challenge before us now is to determine how the portal works and find out a way to control the destinations of the people who go through it," said Dr. McLaine.

"For all we know, the time travelers we send through the portal could wind up in the future — or in our distant, prehistoric past."

"What happens next is anybody's guess," she continued.

"We can only hope that whatever decision is made will be well thought out."

"Tampering with history is not something to be taken lightly. There's simply too much at stake."

**FANTASTIC photograph of the time portal in the sky over the South Pole.**

**WORLD EXCLUSIVE PHOTO!**

**PHYSICIST**  
Dr. Marlene McLaine

**HISTORIAN**  
Dr. Ida Andrews

<sup>41</sup> <https://www.nytimes.com/2005/09/18/arts/television/the-laws-of-the-jungle.html>

The specific details of each and every episode and when they were planned is harder to pinpoint. Did they know that Locke's dad in *Deus Ex Machina* was the original Sawyer during season 1? Most likely not. Did they plan this during the mini camp? Maybe? Did they know when Locke asks Sawyer why he chose that name in the *The Hunting Party* (the same season we learn that Anthony Cooper has a habit of conning people). Very likely? Did they make it up at the spot during *The Brig*, when we first learned it between in the dialogue between Sawyer and him? No, that seems extremely unlikely or else we wouldn't have this natural progression to this moment. This is something that was very likely planned somewhere in the middle of season 2.

***“The depressing truth of the matter is that they absolutely were making this shit up on the fly and it isn't even debatable”***

It's been proven otherwise in this (and previous chapter), but why is it depressing that a show sparks creativity and new ideas while in process? The amount of planning in *Lost* is immense. It's funny that Reetae uses Vince Gilligan as an example of how to handle a situation with a goof in this part, after an error in a scene in *Breaking Bad*, he addressed the issue (while Damon and Carlton blamed it on Rebecca Mader). Vince Gilligan himself has made his show by “making it up as you go along”. He has said it himself: “And on top of that, we don't really know where it ends”<sup>42</sup>

And both *Breaking Bad* and *Better Call Saul* have received tremendous amount of positive feedback.

***“You wanna know why The Others changed so dramatically over the seasons. It's probably because the writers didn't have a concrete plan for them and were constantly making things up about them”***

The Others grew and we learned more about them. This is something I covered in earlier part.

***“You wanna know how Hurley didn't have powers in the first three seasons? It's probably because the writers didn't make that up about him until at least season four”***

Everything on the show is made up. It's fiction. Originally Hurley was a repo man, but that changed to a better storyline. Hurley has felt an ominous and supernatural force over him since season 1 when he was surrounded by bad luck. This is heightened in season 2 when he sees Dave or in season 3 when he says that “death finds me” (and the introduction of the DHARMA van). This is a natural progression of his character

***“You wanna know why Richard didn't recognize Kate and Sayid when he ran into them in season 4 is probably because the writers didn't make up that they had met them before until season 5”***

No, the story of the main cast members time travelling to the 70's was already made up in spring 2008 (when this episode was aired) because they shot a scene of Pierre Chang making a video tape with Daniel Faraday's voice in the background. And in the episode before we know that Richard had knowledge of John Locke, since he visited him at the hospital in Tustin. Richard knew Kate and Sayid was amongst the 815 survivors so why would he be shocked to see them?

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<sup>42</sup><https://www.express.co.uk/showbiz/tv-radio/992088/Better-Call-Saul-Season-4-spoilers-vince-gilligan-saul-goodman-breaking-bad>

***“You wanna know why Juliet didn’t know that Ethan was born on The Island”***

What does that matter? She knows the problem comes from conception and is not related to Ethan’s birth. If she learned that he was born on The Island she calculated that the pregnancy issues hadn’t happened yet or his mother conceived him off The Island. How is this a problem?

***“You wanna know why Ethan didn’t remember Locke in season 1 even though we learn in season 5 that he had shot at him in a time skip”***

I don’t know why he considers this a problem. This explains why Ethan took such an interest in Locke, like Damon said on the audio commentary for *Because you Left* about Ethan running back to their camp and telling Ben and Richard about this man.

***“You wanna know why Ethan was portrayed by a 39-year old actor in season 1 while he was described in the script as a man in his thirties even though he’s supposed to be 27 in season 1”***

In season 1 they didn’t know how many seasons they were going to have and they were not allowed to do anything sci-fi by ABC. Reetae once again targets season 5 and not that Kevin Thighe (who plays Locke’s father) and Terry O’Quinn (who plays Locke) are only born 8 years apart. And by the way, in the 2018 film *At Eternity’s Gate*, the 63 year old Willem Dafoe is playing Vincent Van Gogh who died when he was 37.

***“You wanna know why we don’t know why Widmore wants The Island torched”***

This wasn’t uttered by Widmore during the scene in *The Shape of Things to Come* (as Reetae suggest here). Keamy said this and I’ve covered it in chapter 4.

***“You wanna know why we never got a resolution to the outrigger shoot-out. I’ll bet anything that it never made the air because the writers hadn’t planned it out all the way and couldn’t show the resolution even if they wanted to (or if there even was one)”***

Reetae bets “anything”? I really hope he doesn’t listen to Geronimo Jack’s Podcast or consider The Complete Collection canon.

Reetae misleads the viewers by saying that Damon Lindelof told The Chicago Tribune on January 14<sup>th</sup> 2007 that *Lost* would never go beyond 100 episodes or never go to a sixth season. That is not what the interview said. Damon said that he thought the show would last “about 100 episodes”. And he said that the show could get to six, seven or eight seasons but expressed doubts about it lasting that long.<sup>43</sup> In “Relevant Storytellers”, the writers wanted less than six seasons, but ABC wanted somewhere in the vicinity of nine. They all settled at six seasons.<sup>44</sup> And Reetae misleads us again by saying that any episodes after the 100 episode mark would not be

<sup>43</sup> <https://www.avsforum.com/forum/34-hdtv-programming/440744-hot-off-press-latest-television-news-info-685.html>

<sup>44</sup> <https://www.youtube.com/watch?v=XYC8Apc62gw>

produced by Damon and Carlton, and said that they made that up as well. This is not true as well. The interview at The Chicago Tribune talk about when the show's core is gone in the series *X-Files* after it had gone on for too long: "*Once that element of the show was gone, the show was over. We don't want to produce those episodes of Lost, and in fact, we're not going to produce those episodes of Lost.*"

That is what the quote is about and they have been adamant on that from the beginning. They will have no part in anything beyond their series finale to *Lost*.

### ***"Allow me to share with you a Lost writers guide"***

This is not a *Lost* writers guide. It's a sales pitch for ABC called series format on what the show could be and I've presented this before. It says "series format" on the front page. And yet again Reetae mentions that it doesn't mention any frozen wheel, Jacob, time travel or wormholes. The document is very restrained, yes. There are no mentions of magic or time travel. You are selling a show you have a deep interest in to a network that doesn't want to see it getting aired. This isn't a guide that they used for the writers and there is nothing in there to indicate that. This is how they sold the show to ABC. What happened in the writers room was different

Reetae brings up an interview with CW16 from 2008 about unanswered questions. The host asks whether or not we will learn how they got Anthony Cooper to The Island, what the smoke monster is and who is Jacob. Damon said that those three will be answered, but Reetae quickly cuts this off by claiming that Anthony Cooper doesn't get answered. It does. In *The Brig* he tells Sawyer how he ended up on The Island.

## Latin

In Jughead we are asked how do Juliet speak Latin, which she answers that this is a language that The Others speak. This revelation comes out of nowhere and Reetae said that they should've used this secret language in *Enter 77* when Bea and Mikhail were quarrelling while they were at gunpoint. I understand how this Latin-revelation felt very sudden and I wasn't particularly happy about it either. There were no scenes involving it before that. Why does that matter? Did the writers owe us hints about Latin amongst The Others earlier? Some fans theorized that Kelvin was an undercover man of the vast network of Others, which would explain all the Latin phrases on the blast door map.<sup>45</sup> (Reetae doesn't mention all the Latin phrases on the blast door map). Darlton did confirm that he was part of DHARMA at Comic-Con 2008 though.

J.K. Rowling suddenly tossed out the phrase "Death eater" in the fourth book in the Harry Potter-series despite the previous book being all about Voldemort's greatest followers, without ever uttering the word "death eater". Did she suddenly add this in *The Goblet of Fire*. Yes. Is it bad? Up to your opinion, but based on how well the book series sold, I don't think so. There are no mentions of The Elder Wand either until the last book, but it was ingrained in the mythology. People still love Harry Potter. The fact that Latin is a language that The Others speak seems to be made up when they were mapping ahead the fifth season of the show. However, Latin has played a part in the story of *Lost*. The first standard *Lost* episode has a Latin name: *Tabula Rasa*. It's also the native language of Jacob and MIB's mother. It has deep roots. What Jughead tells us is

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<sup>45</sup> <https://forum.lpedia.com/showthread.php/39727-Kelvin-was-an-Other?highlight=kelvin>

that this is a language that might've been carried on from the birth of *Jacob* and *The Man in Black* at the beginning of the story of *Lost*.

## Background extras



5.16

Reetae point out to an interview Damon Lindelof did with *Ain't it Cool News* about the extras not being cannon fodder. That they could be in on the action and then the series regular will bite the dust.<sup>46</sup> And Reetae uses this interview as yet another example of something that didn't happen. If you read the scripts for season 1, they constantly tried to cram in background survivors into the action. For instance, the story in *Confidence Man* with the inhaler was about two redshirts, but that got changed to Shannon and Boone. Ideas that writers have can change. Maybe the network didn't like it and thought they didn't have enough charisma to sell the scene. Maybe the idea was poorly done. They tried to do it with Nikki and Paulo and that didn't work either. When the flaming arrows pierced through their campsite, Reetae says that all series regulars including Vincent survived. Rose and Bernard were not series regulars and survived. The same goes for a couple of redshirts that survived along with Miles, Daniel and Charlotte. But I understand Reetae's point. They were all slaughtered. But it wasn't just one event. Many died during the attack at the barracks a season prior to this, when the group of survivors split into two teams. Then there were some that died on the freighter when it exploded. The show changed gears and the "island population at the beach camp"-story was now over. Reetae wonders why the socks were less necessary now than in earlier seasons, but the point is here to illustrate the "very bad things" that happened after the *Oceanic 6* left. It resulted in a lot of deaths. And it is also true what Reetae says that it would

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<sup>46</sup> <http://archive.li/JR5wK>

be a horrible effort to try to have over 20 people lying to The DHARMA Initiative, getting jobs or ending up at the action scenes. But that doesn't mean that they made it up as they went along.

Reetae choose to conclude this part with the flaming arrows-attack and how little Sawyer cared about them. This is pretty common in films and television, with people running from a catastrophe and saving the other main character. The show has been very good at including the background characters. We've had some of them appearing on missions (The Black Rock or the S.O.S.-sign). They helped with Jack's cave-in (the famous Scott and Steve). They were there to build their campsite, move the chairs and plane parts from the fuselage to the new camp. Even Steve brings water from the caves to the entire group every morning. Compare this to the other inmates in *Prison Break*, which is another group that they are tucked in together with the main characters. What Reetae doesn't mention is that in the same interview with *Ain't It Cool News*, there wouldn't be as large background cast from the mid-section at all.<sup>47</sup> This was expanded. We could expect the show would be criticized if the only survivors of the plane crash were the main characters.

Reete ends the review after the one-hour mark. The rest of season five will be dealt with in the next chapter.

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<sup>47</sup> <http://www.aintitcool.com/node/18187>